

SCUMBLING, SWEEPING, LUMPING

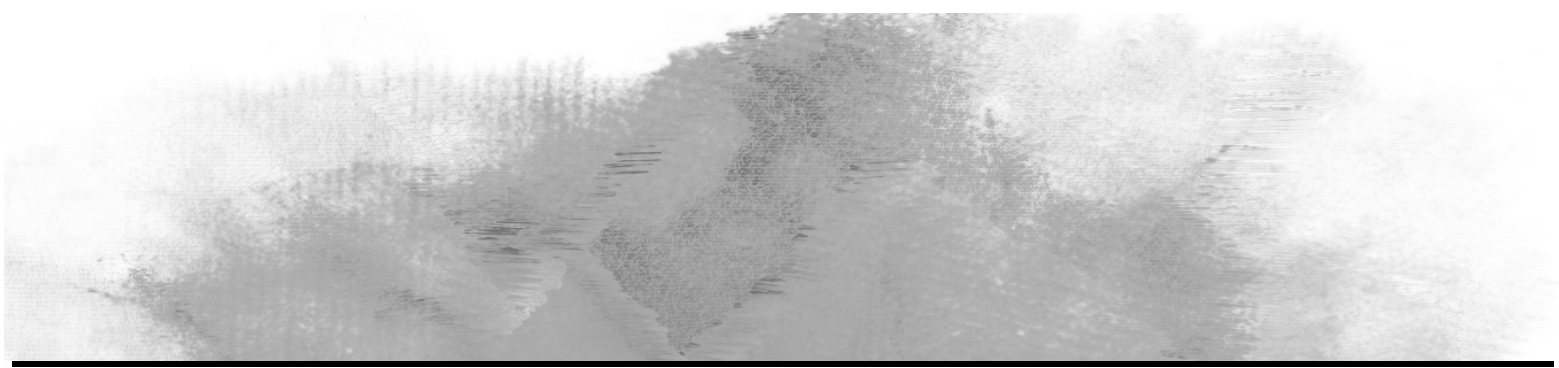
BY
SHUYU LIN

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
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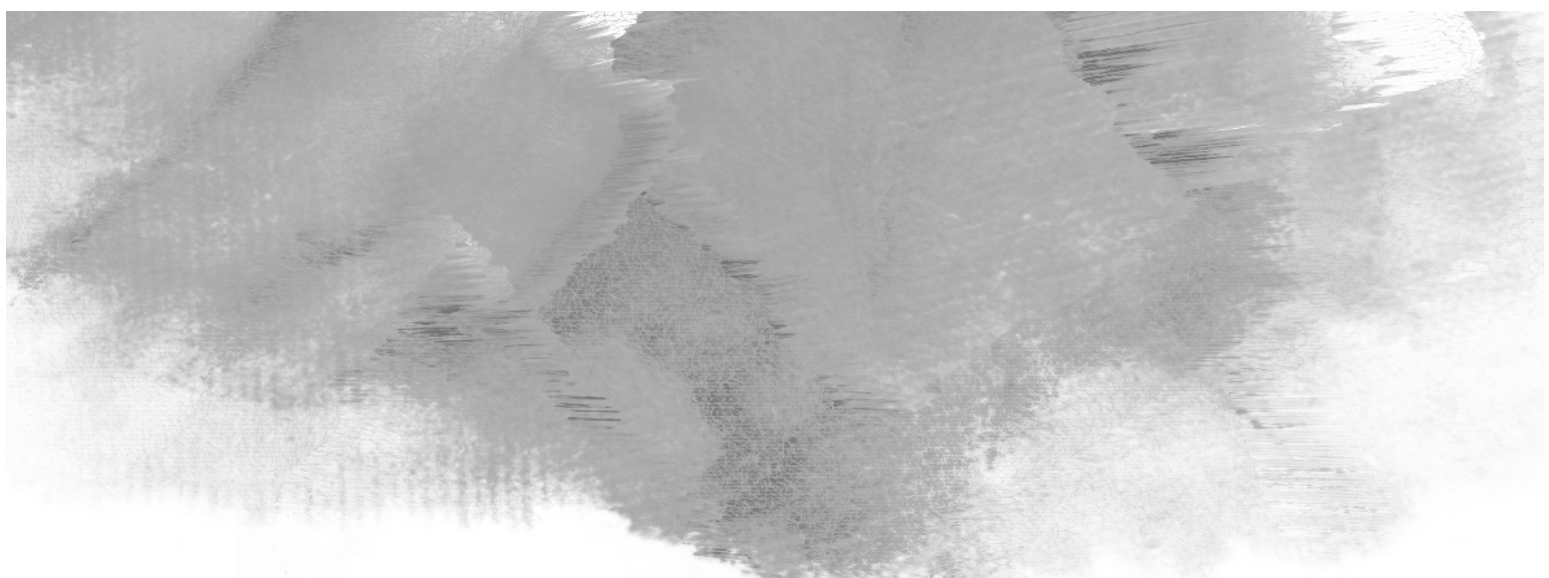
Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

Aaron Travers, Director of Thesis

April 30, 2020



Scumbling, Sweeping, Lumping
—for orchestra



Shuyu Lin
2019/rev.2020

INSTRUMENTATION

- 3 Flutes (Fl.2/3 doubling Piccolos)
- 3 Oboes
- 3 Clarinets in B flat (Cl. 3 doubling Bass Clarinet)
- 2 Bassoons
- 4 Horn in F
- 3 Trumpets in C
- 3 Trombones
- 1 Tuba
- Timpani (3 sets)
- Percussion (4 players)

- 1:
 - Vibraphone(with bow)
 - Woodblock
 - Tam-tam
- 2:
 - Marimba
 - Snare drum
- 3:
 - Cymbal(with bow)
 - Chimes (A, B, C, D sharp, E)
 - Bongo
 - Tam-tam
 - Guiro
 - Snare drum
- 4:
 - Bass Drum
 - Crotales
 - Tam-tam
 - Talking Drum


- 1 Harp
- Strings (12.12.10.10.8)


The score is in C


Duration 9 minutes


NOTATION

General

- 


quarter tone, between natural and sharp
- 

quarter tone, between natural and flat
- 

higher than natural tone (for string: use vibrato to change pitch. For woodwind and brass: use lip to change pitch.)
- 

higher than natural tone (for string: use vibrato to change pitch. For woodwind and brass: use lip to change pitch.)

Woodwind





play as fast as possible with random order of pitch


String


- s.p
- sul ponticello (always estremamente)
- s.t.
- sul tasto


Percussion


- 

arco
- 

soft sticks
- 



hard sticks
- 

hammer
- 

brush
- 

superball mallets

Harp

- 
- thunder effect, very low glissando which causes the wire strings to strike against each other
- 
- wavering glissando around the given pitch

A few words about *Scumbling, Sweeping, Lumping:*

This piece is inspired by the “Rouen Cathedral” series, painted by French impressionist Claude Monet in the 1890s. The Cathedral Notre Dame de Paris is portrayed in a cool tone. Numerous blurring pigments combine to create cloudy, elusive texture, from which the harmonic inspiration came. The use of microtones in the harmonic structure reflects this kind of ‘blurring,’ lending a certain ambiguity to each chord. The chords are derived from spectral analyses of metal percussion instruments, using a program called SPEAR. The rich spectra of these percussion instruments bring out the microtonality of the chords. This brings audiences into a hazy, atmospheric world that attempts to capture in sound the techniques of Monet’s work.

The three parts of the piece are reflected in the title. "Scumbling", which is a term used in painting, is a blurring effect that is most often used to depict cloud, water, and other natural scenes. In Monet's “Rouen Cathedral,” this technique is used to represent the facade of Notre Dame de Paris. In the first part of this piece, audiences will hear a blended orchestration, built into the harmonic microtonal structure. All instruments are mingled together and move to the next chord gradually, in order to represent the scumbling technique as well as the hazy, poetic atmosphere of the painting. "Sweeping," also a painting technique, relies on short brushstrokes. The short, twisting brushstrokes of the painting are used on the whole body of the cathedral facade. This is reflected musically by groups of glissandi in the strings, winds and brass, often working together as a single unit. “Lumping,” in contrast to the previous two words, is a neologism created by the composer to describe a block of color, often using thickly applied paint, as opposed to a more nuanced use of color. This “anti-punctilious” technique was thought to be too barbaric for most people’s delicate tastes at the time, though it would go on to become one of the dominant characteristics of impressionist painting. In this section, the “lumping” technique is expressed through the use of rhythmic blocks of sound, resulting in thickly scored chords across much of the orchestra.

Scrumbling, Sweeping, Lumping

--for orchestra

Shuyu Lin

I. Scumbling

$\frac{4}{4}$ ♩ = 60

4/4 $\text{♩} = 60$

Flute 1

Flute 2 / Piccolo 1

Flute 3 / Piccolo 2

Oboe 1

Oboe 2

Oboe 3

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3 / Bass Clarinet

Bassoon 1/2

Horn, 1/3

Horn, 2/4

Trumpet in C 1

Trumpet in C 2/3

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Violin I

Violin II

Viola

Cello

Double Bass

523

44

FL 1

FL 2/Piccl 1

FL 3/Picc 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. /Bs Cl. 3

Bsn. 1/2

Hr. 1/3

Hr. 2/4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2/3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla. div. 1-3

Vla. div. 4-5

Vla. div. 6-8

Vla. div. 9-10

Vc.

D.B.

mp

pp

mf

f

p

ppp

fff

st. mute

div. st. mute

senza sord.

molto vibr.

div.

lam-tam

Bass Clarinet

Bass Drum

5 3 2
4 4

3/4

page 7

page 9

36

3/4

4/4

Fl. 1

Fl. 2/Picc. 1

Fl. 3/Picc. 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. /Bs Cl. 3

Bsn. 1/2

Hn. 1/3

Hn. 2/4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2/3

Tuba

Timp.

Perc. 1 (Vib.)

Perc. 2 (Mrb.)

Perc. 3 (Cym.)

Perc. 4 (Tkl dr.)

Hr.

Vln. I

Vln. II

Vla.

Vc.

DB.

pp, *mf*, *f*, *p*, *ff*, *fp*, *mp*, *bisbigliando*, *s.l.*

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flutes 1, 2, and 3/Piccolo, Oboes 1, 2, and 3, Bass Clarinets 1 and 2, Bass Clarinet/Bass Clarinet 3, and Bassoon 1/2. The brass section includes Horns 1/3 and 2/4, Trumpets 1 and 2/3, Trombones 1 and 2/3, and Tuba. The string section includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The percussion section includes Timpani (Timp.), Percussion 1 and 2, Percussion 3 (Guero), Percussion 4 (Crotales), and Harp (Hp.).

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The dynamic markings include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *sfz* (sforzando), and *ppp* (pianississimo). The score also includes various musical notations such as slurs, ties, and articulation marks.

The score is divided into four measures. The first measure shows the woodwind and string sections. The second measure shows the woodwind and string sections. The third measure shows the woodwind and string sections. The fourth measure shows the woodwind and string sections.

Fl. 1

Fl. 2/Piccl

Fl. 3/Picc2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3
/Bs Cl. 3

Bsn. 1/2

Hn. 1/3

Hn. 2/4

C Tpt. 1

C Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tuba

Timp.

(Vib.)

Perc. 1

(Mrb.)

Perc. 2

(Guitro)

Perc. 3

Perc. 4

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Senza sord.

Tam-tam

Dynamic markings: *mp*, *mf*, *p*, *f*, *pp*, *ff*, *fp*.

Tempo/Performance markings: *Senza sord.*, *Tam-tam*.

Rehearsal mark 52.

57 $\text{♩} = \text{♩} = 120$

Fl.1

Fl.2/Picc1

Fl.3/Picc2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1/2

Hn. 1/3

Hn. 2/4

C Tpt. 1

C Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vlin. II

Vla.

Ve.

D.B.

st. mute

st. mute

div.

a2

Bass Drum

thunder gliss.

bisbigliando

$\text{♩} = \text{♩} = 120$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

page 16

67

III. Lumping

$\text{♩} = \text{♩} = 160$

4434

Fl.1

f --- mp

pp p mp fp fp fp fp

Fl.2/Piccl

f --- mp

pp p mp fp fp fp fp

Fl.3/Picc2

f --- mp

pp p mp fp fp fp fp

Ob. 1

f

pp p mp fp fp fp mf

Ob. 2

f

pp p mp fp fp fp mf

Ob. 3

f

pp p mp fp fp fp mf

B♭ Cl. 1

f --- mp

pp p mp fp fp fp mf

B♭ Cl. 2

f --- mp

pp p mp f mp

B♭ Cl. 3

f --- mp

pp p mp f mp

Bsn. 1/2

f

fp

pp p mp f mp

Hn. 1/3

f --- mp

mf mp

pp p mp f mp

Hn. 2/4

f --- mp

mf p

pp p mp f mp

C Tpt. 1

mf

pp p mp fp fp fp fp

C Tpt. 2/3

mf

pp p mp fp fp fp fp

Tbn. 1

mf

pp p mp f mp

Tbn. 2/3

mf

pp p mp f mp

Tuba

mf

pp p mp f mp

Timp.

ff mp ppp f

pp p mp mf fp fp fp f

Perc. 1

f

fp fp fp f

Perc. 2

f

p

Perc. 3

mf

p f p

Perc. 4

ff mp ppp mf f

Hp.

Vln. I

sfz

pp $s.p$ p mp fp fp fp fp

Vlin. II

sfz

pp $s.p$ p mp fp fp fp fp

Vla.

f --- p

pp p mp f mp f mp fp mp

Vc.

f --- p mp fp

pp p mp f mp f mp fp mp

D.B.

f mp fp

pp p mp f mp f mp fp mp

FL 1

FL 2/Piccl 1

FL 3/Piccl 2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 / Bs Cl. 3

Bsn. 1/2

Hn. 1/3

Hn. 2/4

C Tpt. 1

C Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tuba

Timp

Perc. 1 (Mrb.)

Perc. 2 (S. dr)

Perc. 3 (Bg)

Perc. 4 (B dr.)

Hp.

Vln. I

Vlin. II

Vla

Vc.

D.B.

page 21

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (B♭ Cl. 1, 2, 3), Bassoons (B♭ Cl. 3, Bsn. 1/2), Horns (Hn. 1/3, 2/4), Trumpets (C Tpt. 1, 2/3), Trombones (Tbn. 1, 2/3), Tuba, Timpani (Timp.), Percussion (Perc. 1, 2, 3, 4), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *f*, *mf*, *pp*, and *p*, and includes a 'Tam-tam' instrument. The notation is in standard musical notation, with staves for each instrument and measures of music. The score is written in a single system, with measures of music for each instrument. The instruments are listed on the left side of the page, and the measures of music are on the right. The score is written in a single system, with measures of music for each instrument. The instruments are listed on the left side of the page, and the measures of music are on the right. The score is written in a single system, with measures of music for each instrument. The instruments are listed on the left side of the page, and the measures of music are on the right.

page 24

111

♩ = ♪ = 80

[illegible]

123

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for a variety of instruments, including woodwinds, brass, percussion, strings, and harp. The instruments listed on the left side of the page are: Fl. 1, Fl. 2/Piccolo, Fl. 3/Piccolo, Ob. 1, Ob. 2, Ob. 3, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3/Bass Clarinet 3, Bassoon 1/2, Horn 1/3, Horn 2/4, C Trumpet 1, C Trumpet 2/3, Trombone 1, Trombone 2/3, Tuba, Timpani, Percussion 1 (Vib.), Percussion 2 (Mrb.), Percussion 3 (Chm.), Percussion 4 (Tm-tm), Harp, Violin I, Violin II, Viola, Cello, and Double Bass.

The score is written in a standard musical notation, featuring notes, rests, and various musical symbols. The dynamics (p, mp, mf, pp) and articulations (accents, slurs) are clearly marked throughout the score. The page is divided into measures, with the first measure starting at the beginning of the line. The score is written in a clear, legible font, and the overall layout is professional and well-organized.

Fl.1

Fl.2/Picc1

Fl.3/Picc2

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3
/Bs Cl. 3

Bsn. 1

Bsn. 1/2

Bsn. 1/2

Hn. 1/3

Hn. 2/4

C Tpt. 1

C Tpt. 2/3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Vln. I

Vlin. II

Vla.

Vc.

D.B.

Clarinet 3

a2
st. mute

st. mute

3

1 *pp*

mp

pp

p

pp

4 *pp*

st. mute

Sel. mute

2

st. mute

p

p

pp

mf

p

mp

p

pp

(div. 1-6)

fp

(div. 7-12)

fp

(div. 1-3)

fp

s.p.

s.l.

s.p.

s.l.

s.p.

s.l.

ord.

(div. 4-6)

fp

s.p.

s.l.

s.p.

s.l.

s.p.

s.l.

ord.

(div. 7-9)

fp

s.p.

s.l.

s.p.

s.l.

s.p.

s.l.

ord.

(div. 10-12)

fp

s.p.

s.l.

s.p.

s.l.

s.p.

s.l.

ord.

fp

fp

fp

fp

p

pp

[illegible]